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Turning Tricks

Sexuality and Trickster Language in Vizenor's *The Heirs of Columbus*

REBECCA M. LUSH

First published in anticipation of the quincentennial of Christopher Columbus's "discovery" of the Americas, Gerald Vizenor's novel *The Heirs of Columbus* (1991) appropriates the European narrative of discovery to privilege a Native perspective that follows "trickster discourse," a mode that rejects the tragic narratives of the European "discoverers" in favor of the comic world view offered by American Indian trickster narratives.[1] The novel follows a group of crossblood Indians, known as the "heirs," who claim Columbus as a common ancestor, and explores questions of tradition, nation, and sexuality through the language games of trickster discourse and a postmodern sensibility, invoking narrative traditions of Western culture alongside those from Native cultural traditions.[2] Furthermore, Vizenor presents a fictional Columbus who is a "trickster healer" of Mayan descent returning to his American homeland. The novel links Columbus and his crossblood heirs not only through lineal descent but also through their shared connection of "stories in the blood" that have healing properties.

This article examines the roles language and sexuality play in *The Heirs of Columbus*'s representation of American Indian traditional stories and trickster discourse to address questions surrounding Native identity. However, instead of lamenting historical cultural losses, the work offers a solution to bridging two seemingly opposed cultures. The novel resolves the conflict between modernity and tradition through the language play and sexual innuendo of Vizenor's trickster, who synthesizes otherwise competing perspectives. The

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novel expresses the ability to read or understand a particular language or cultural discourse in sexual terms. Determining who is on the receiving end (literally and figuratively) of a joke reveals which characters and readers know the trickster's language and embrace its multiple meanings.

The attention to genres and intertextuality reflects the text's interest in combining and mixing histories, an interest mirrored by the numerous cross-cultural sexual unions and the "mixed" offspring they produce. Sexual coupling results not just in children, or "heirs," but in children with "stories in the[ir] blood" from Anishinaabe culture that they wish to communicate to others. The stories in the blood come from Anishinaabe traditional stories but also result from cross-cultural sexual unions. Thus, sexual acts and unions become inextricably connected to language and stories, culminating in the reading of "genetic signatures," the novel's term for DNA, linked specifically to Anishinaabe traditional stories. The novel treats language like a scientist who breaks down the components of blood to study cells and genes and even suggests that the two processes are linked.

Much of the critical discussion of the novel has considered language, genre, and even race but has overlooked the place of sexuality. Sexual unions and innuendo, I argue, provide a new perspective on formalist questions while embracing an important thread of the novel's content: how tradition and narratives are transferred between generations and cultures. The relationship between sexuality and language attaches the human body to narrative practices and makes language an embodied object that can be constructed and deconstructed. Previous scholarship has mainly noted the novel's postmodern intertextual play with literary genres and forms.[3] *The Heirs* offers a unique representation of language and sexuality that ties it to past literary and historical traditions, a feature of the text that has been a marginalized topic in explorations of nation, race, and blood.[4] Reimagining the history of early European and Native interaction using a Native narrative tradition enables the text to at once implicitly critique Eurocentric approaches but also find a solution to issues that have previously been approached from an either/or paradigm.

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The novel's awareness of the constructed nature of language mimics the formation of nation and, to an extent, race, particularly regarding sexual and technical practices. The acts of reading and understanding language are encompassed within the physical body in the novel's repeated assertion of the "stories in the blood." These stories transfer to other people not only through sexual procreation but also through genetic scientific procedures that impart the Native "genetic signature" of the stories into anyone regardless of tribe, ethnicity, or race. The human body thus functions as a receptacle for reading practices that engender politically charged questions about tradition and identity. The heirs' ability to manipulate language through a trickster's approach utilizes a sexualized discourse and synthesizes competing traditions, histories, and places.

The novel sees traditional stories and practices as the answer to modern problems for all humans, not just Native peoples. The desire of the "heirs" to share the stories in the blood with people from all over the world suggests a move away from Pan-Indianism and toward Pan-Humanism. However, the novel's hyper-awareness of its constructed nature questions the plausibility of synthesis and of Pan-Humanism as a successful solution to today's challenges, and that failure is reflected in the sexual insults and tensions that populate the novel. Rather, the utopia constructed by the heirs through postmodern attention to literary form creates an absurd solution ridiculed by their reservation and the general public who call into Carp Radio. Thus the disjunction between the heirs' claims to language play and the public reception of these same claims reveals the fraught nature of the novel's central concerns.

The Heirs references existing books and publications, thus highlighting its own genealogical relationship to literary traditions. Sexuality activates the language of stories "in the blood" and provides a vehicle to synthesize competing traditions. For example, the novel's first episode portrays Columbus's encounters with naked Native women as an epiphany that "later traced his soul to the stories in the blood," rendering the primal scene of New World encounter as a moment of reunion instead of introduction.[5] The scene's sensual tones of nudity, physicality, and "hand-talking" make the sexualized human body central to generating the language of its representa-

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tion. The novel reverses the sexual violence by describing Columbus's "curse of a twisted penis" that results in his inability "to masturbate or have intercourse without pain" (30, 31). The historical sexual violence of first contact thus remains, albeit from a perspective that makes the colonizer's sexual act one of self-inflicted pain but also a platform for the comic mode where modern readers can critique Columbus's bedroom troubles.

Sexual issues also engage specific aspects of Anishinaabe traditional stories from seducing wiindigoos to cross-dressing Indians in order to bring into comparison how modernity and tradition can coexist. Anishinaabe culture provides the framework for the inclusion of sexuality, which has the result of the Native sexualizing the European, thereby overturning the usual narrative of Western history in which the European casts the cultural other as the sexual exotic. Vizenor deploys the comic mode at the risk of minimizing the brutality of colonization, but his trickster approach of multiple meanings of language play also enables the engagement of some of these important historical concerns.

Language is often thought of as a feature that separates cultures and nationalities, in a manner similar to geographical borders, but the use of trickster discourse to combine language and sexuality in *The Heirs* blurs these boundaries. The heirs demonstrate Vizenor's definition of "survivance," or the "active sense of presence over absence," a concept that is related to "trickster discourse."[6] Survivance focuses on present-day American Indian cultures and how they have remained rather than emphasizing what has been lost. Yet the heirs' survivance does not mean that they succeed in their global-scale project to share the stories in the blood.[7] Rather, the heirs provide another example of the post-Indian condition, defined in part as an awareness of the term "Indian" as artificial and European in origin.

"LANGUAGE IS OUR TRICK OF DISCOVERY": THE SYNTAX OF SEXUAL CONQUEST AND RECLAMATION

The distinctions between mimetic representation and figurative associations are blurred throughout *The Heirs* and constitute a sig-

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nificant portion of the text's language play and innuendo. In his article "Trickster Discourse," Vizenor posits that the trickster plays a "comic language game" that resists the "hypotragic" conventions imposed on the representation of Native Americans in written accounts.[8] To Vizenor, previous discourses have created an image of the Indian that is negative and doomed, and ultimately an "absolute fake" (278). Trickster discourse rejects the pessimistic perspective of the American Indian as part of the Vanishing Race, or doomed Noble Savage. Instead, trickster discourse returns to Native discourses that value humor. To recognize the historically imprecise representation of Native peoples is to recognize the limits of language and cultural linguistic frameworks. Columbus's mistaken notion that he had arrived on the outskirts of Asia led him to dub the inhabitants he encountered "Indians," a misnaming that has persisted. However, trickster discourse recognizes the humor behind this continuously used but imprecise word. The imprecision transcends from its place as a poor representation to a metaphor that figuratively encapsulates the history of European and Native encounters, which then infuses importance and meaning to the word.

The novel oftentimes repeats the same word or phrase within a passage to glean multiple uses and meanings, which in turn expose the limits of language through humor and innuendo. The heated exchange between Felipa Flowers and Doric Michéd demonstrates the attention to word use, word correction, and word reuse. They argue over the place of historical objects within the "Conquistador Club," a museum-like space that celebrates imperial oppression and theft; the argument over the removal of tribal medicine pouches begins with her accusing Doric that the pouches were unlawfully taken:

> "*Stolen* is the right word," whispered Felipa.
> "*Discover* is more accurate," said Doric.
> "How much are your discoveries?" asked Felipa. (50)

Each speaker expresses awareness of the different connotations attached to each verb choice. Their divergent opinions become a matter of interpretation linked to narratives of imperial justifica-

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tion and rationale. The narrative extends this quarrel over the accuracy of language by recycling the speakers' verbs as its own: "Doric moved closer and invited her to be discovered, to be more personal in their negotiations over the medicine pouches" (50). The language of the narrator obviously exploits the infinitive "to discover" for its colonial history. The narrative's use of "personal" attempts to collapse the distance of ideological difference by closing the gap between bodies. The assertion that Doric "invites" Felipa closer frames the suggested intimacy as a decision of mutual consent. However, the formalities of the language do not sway Felipa, thus making them akin to the rhetorical flourishes and posturings of the Renaissance explorer who asserts his cordiality in his negotiations with indigenous peoples, a process inextricable from the reading of the *requerimiento*—the document explorers voyaging for Spain would read aloud to claim land of the Americas.

Although both characters are crossbloods, Doric privileges a European worldview and justifies the relegation of tribal "artifacts" to museums, while Felipa rejects European imperialism and instead underscores Native right to possession. Doric's interpretation of "discover" remains the same despite the argument, and the narrative emphasizes his perspective in reusing the verb in the infinitive form once more, stating that he "had expected to discover the pleasures of an exotic tribal woman in blue moccasins" (56). This description further alienates Doric from Anishinaabe values, despite his claim of Native blood, since his expectations of Felipa make her an exotic object for his sexual consumption. Doric's expectations to sexually discover Felipa mirror Captain Brink's image of the Brotherhood of American Explorers living in a "building with nude women, exotic animals, and pictures of their discoveries" (60). Doric casts Felipa as an "exotic tribal woman" contrary to his own claim of the same tribal blood and thus sexualizes her on the basis of her racial and cultural identity.

The confusion between the two characters over word choice also exposes an unresolved sexual tension that ultimately expresses loss. Doric's negotiations are futile because he cannot move beyond the limited language of seduction, whereas Felipa subverts the lan-

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guage of seduction into the language play of the trickster to emasculate him. She ends their negotiation by shouting "Show me your pouches then," to demand the return of tribal items but also to make a sexual challenge (50). They come to some terms of agreement over the medicine pouches, but Felipa emerges as the winner of their verbal banter, an outcome with which she taunts Doric by exclaiming "Watch out . . . You might lose your pouches to a wild tribal woman tonight" (57). The pun on pouches as male genitalia, and also a symbol of reproduction and genetic inheritance, humiliates him. More importantly, it demonstrates how Felipa has used his own language against him; in fact, her use of the word "lose" echoes her connotation of "stolen" as carrying the weight of imperial atrocities.

The innuendo continues in the court scene when Judge Lord explains that Doric "initiated this proceeding with a criminal complaint that his pouches and bones had been stolen from a vault at the Brotherhood of American Explorers" (66). The narrative emphasizes the wordplay on "pouches and bones," stating "Lord held a thin smile over the double entendre" (66). Doric's emasculation provides amusement to the other characters while also reclaiming stories in the blood for crossbloods who revere them.

Language—and its loss and acquisition—has long been a part of colonial experiences and encounters. However, language in *The Heirs* has the additional function of synthesizing past sexual encounters among multiple nations or cultures by making one's linguistic discourse part of genealogical history. Just as being a descendant of Columbus informs Felipa's crossblood identity and use of language, being a direct descendant of Henry Rowe Schoolcraft makes Doric a crossblood with a very different outlook on the role of language. Schoolcraft, known for his publication of information gathered from his Ojibwe wife Jane Johnston, is referenced in this moment to clearly designate Doric's descent from a white relative who profited from Native peoples.[9] Schoolcraft, for example, catalogued the number of terms used to refer to bears in Native languages without ever understanding why "bear" in various forms was significant. Indeed, Doric ventriloquizes Schoolcraft to pass moral judgment on tribes based on comparisons that privilege Western

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culture. As Doric explains, "Their pagan language and the economic environment of the tribe had fostered moral depravities that resisted the wisest missions. . . . Schoolcraft learned their language and revealed a moral weakness in their own words" (49). Schoolcraft fails to see that instead of the tribes resisting the missions, he is, as Felipa points out, resisting the shamans—a change in meaning that reflects a shift in questions of agency (49). The subject being resisted assumes the position of power. For the tribes to resist the missions suggests that the missions assert power and are aligned with the dominant culture. Felipa's inversion of the formula places the source of the power with the shamans. The novel attributes the different linguistic allegiances of Doric and Felipa to divergent approaches and embracings of crossblood identity. Felipa's inversion of subject positions gives her the last word in their argument, leaving her in the dominant position similar to her deployment of alternate meanings of "pouches" to outwit and outmaneuver Doric.

Schoolcraft and Doric both turn Native languages against tribes by using them as the source of cultural criticism. This misappropriation of Native tongues follows the motto of the Conquistador Club, "Explore new worlds, discover with impunities, represent with manners, but never retreat from the ownership of land and language" (50). Thus Schoolcraft and Doric speak a language of possession that turns Native languages into commodities that can be owned in order to turn a profit. This creates an irony when juxtaposed with the crossbloods of the novel's title. The "heirs of Columbus" refers to a series of actual court cases called the "*pleitos de Colón*," between the descendants of Columbus and the Spanish crown over their right to the percentage of profits made from the Americas.[10] Vizenor's heirs are not concerned over their inheritance as it relates to notions of ownership and material wealth. Rather, they seek the stories in the blood, a linguistic wealth, unlike the material wealth sought by Doric. His concerns align him with the historical referent of the *pleitos de Colón*, whereas Felipa embodies Vizenor's revision of crossblood inheritance.

Trickster language play diagrams the parts of speech and confuses listeners who situate themselves outside the tradition of sto-

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ries in the blood. When Felipa and Stone make arrangements to hire Transom the shaman, Felipa feels uncertain over the situation and needs "to hear the curious language games of a trickster to be more secure" (54). These language games include revealing the topic of discussion in terms of the parts of speech. Transom becomes "an intransitive verb at the headwaters" (54). When the heir Memphis the Panther takes the witness stand later in the novel, her trickster language confuses the court's judge; she testifies to "the nouns and verbs of human existence and the myths of evolution" (72). The novel carefully positions the question of linguistic legibility as independent of ethnicity or race. Doric, a crossblood, and the non-Native judge both fall prey to trickster language games. Likewise, the "heirs'" proposal to inject the "genetic signature" that carries the "stories in the blood" into anyone who wishes speaks to extending these linguistic skills more widely.

Issues of translation and interpretation also contribute to breaking down trickster language in the medicine pouch episode. Transom attempts to assemble a tent in the vault of the Conquistador Club for the ritual tent-shake. Yet Transom cannot successfully set up the tent because "the instructions, he insisted, were bad translations" (57). The bad translation forces Doric to help set up the tent, thus establishing filmed evidence of Doric's assistance and weakening his court case when the pouches disappear along with the shaman. Doric's help in "translating" the instructions to assemble the tent provides the necessary assistance and reproduces in reverse the original moment of mistranslation, the first theft by the Conquistador Club. Transform performs a ritual translation of the medicine pouches to place them back into their living tradition and take them away from their status as objects of curiosity in the Conquistador Club museum.

The scene takes on a sexual overtone when the defeated Doric talks to police captain Treves Brink about the Club's medicine pouch "theft." Brink inquires about Transom by asking, "Now, what about this nude person?" to which Doric immediately responds, "He stole my pouches and a silver casket" (58). The police captain's confusion over what medicine pouches are highlights the continued

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sexualized wordplay on testicles. Brink extends the sexual meaning behind the crime investigation when Doric unsuccessfully tries to direct the blame of the theft to Felipa; Brink laughs and tells him "Mister Michéd, our female officers conducted body searches and they found no pouches on her anywhere," reiterating the association of pouches with male genitalia (59). Doric's attempts to construct a narrative about the missing medicine pouches using the language of theft fails because the trickster poetics of the scene do not allow the other characters to see language beyond the bounds of the physical and sexual body. Later, Lappet will testify that "in our tribe the trickster is unleashed with a dash of priapean sexism" (80). Thus, the language play on genitalia unleashes a trickster discourse that obscures the heirs' reclaiming of their medicine pouches—the innuendo connects to a comic mode that enables the serious business of tribal reclamation of stolen and colonized objects.

INTERTEXTUAL REPRODUCTION: SERVICING SCHOLARSHIP

The Heirs references several different texts, some real and others imagined but all related to discourses about American Indians, using sexual humor, providing another venue for the continued pairing of sexuality with narrative traditions within the novel. Actual biographies of famous historical figures such as Columbus and Pocahontas include trickster-inspired suppositions that enable the figures of the past to be more accessible to the heirs. Intertwining the known facts with the supposed and fictional anecdotes legitimizes the "new" information about these figures. Vizenor blurs the line between reality and fiction, implying that the historical records may not be any more or any less accurate than his suppositions. These suppositions, moreover, provide a guide for how to reread the usual "facts" of a text or event.

Sexualized puns in the marginalia of an imagined copy of Arnold Krupat's *The Voice in the Margin* reveal a set of competing reading and language practices where sexual innuendo critiques the appropriation of Native cultures. The sexual humor draws attention to the

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oftentimes conflicting perspectives of scholars and Native traditions. The antique book collector Pellegrine Treves, an English Jew, informs Felipa of his impressive collection of signed first editions of contemporary Native American novels, including works by Leslie Marmon Silko, Louise Erdrich, James Welch, and N. Scott Momaday. Yet, the most intriguing part of his collection is a copy of *The Voice in the Margin* by Krupat with marginal notes by Momaday. The location of the copy in an English library provides a material representation of trans-Atlantic exchange. This volume represents concretely the language exchanges between the European and Native traditions but is complicated by Treves's concession that the marginal notes were by "another distinguished novelist who pretended to be Momaday . . . so the copy has a double association" (110). The double association that a "distinguished novelist" grants this critical book is part of the trickster discourse Vizenor champions: humorous and multilayered meaning. The voice of Momaday is performed by another writer who offers sexual insults, suggesting again the constructed nature of textual discourse and language. As Treves tells Felipa: "Krupat's discussion of 'racial memory' drew the sharpest marginal responses. . . . The novelist noted, 'Krupat gives head to footnotes, how would he know about tribal memories?'" (111).[11]

The performed voice and words of the Momaday impersonator draw attention to the imprecision and malleable context of language. Treves argues that his book's value comes from allowing a reader to explore what Momaday might think about Krupat if he were to read his work. The guise of performance lends a sense of plausibility, but not authenticity, demonstrating another language game from the trickster. This absurd anecdote allows *The Heirs* to reference in particular Krupat's criticism of Momaday's blood memories. Chadwick Allen notes that this comment most obviously conveys a sexual insult "by 'servicing' the curricula vitae of other non-Indian academics rather than pursuing tribal knowledges."[12] But Allen also sees this as one of Vizenor's puns that could be read as "gives head-to-foot notes" to critique the number of citations used in scholarship.[13]

Trickster stories very frequently embarrass their victims through

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compromising sexual situations in much the way that the unnamed critic says that "Krupat gives head" or Felipa tells Doric he has lost his "pouches." In both cases the trickster critics deploy language that targets their subjects' heterosexual masculine identities. The sexual innuendo in Treves's copy of *The Voice in the Margin* also carries a homoerotic tone that rewrites the hypersexualized masculinity of colonial encounter literature, however, at the cost of doing so as a homophobic aside. Vizenor further complicates this problematic aspect by not providing a specific identity for the novelist pretending to be Momaday. The unnamed critic in the margins uses a homophobic pun in order to place Krupat within a socially marginalized sexual group. However, Felipa follows up the critic's pun by asserting that "Krupat would be the trickster in the margins" and thus placing Krupat into trickster discourse as well (111).

The discussion of "racial memories" of course can be, and has been, read as the predecessor to the novel's "stories in the blood." Vizenor's stories in the blood are connected to a reproductive sexual history—the "heirs" and their stories are the offspring of cross-cultural sexual unions. By contrast, the faux-Momaday critiques Krupat's critique of "racial memories" as a nongenerative sexual act, oral sex. This critic's sexual pun reveals his frustration that Krupat's "head to footnotes" results in him not knowing tribal memories because they are defined here as dependent on being handed down to future generations.

CODA, BED TRICKS, AND SWAPPING GENDER

The narrative's description of Columbus's sexual role places him in dialogue with the trickster stories. Tricksters are typically characterized as incompetent fathers and providers.[14] The novel's title implicitly evokes Columbus's position as biological father and thus casts him as the absentee father because it suggests a passage of time and generations. Columbus's physical absence from the lives of the novel's protagonists underscores his sexual contribution to the reproductive process by making him a branch of the family tree, not a nurturing parent. The novel describes Columbus's sexual activities

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as both pleasure and burden, a feature reflected by the work's own discussion of trickster sexual anatomy and discomforts. In particular, Columbus's physical affliction of being burdened by an "enormous clubbed penis" relates him to the trickster figure in the *Manabosho Bestiary Codex* text owned by Pellegrine Treves that depicts "the vainglorious trickster posing with his enormous penis" (112).[15] Franchot Ballinger has noted that the trickster's penis is a symbol of licentiousness that simultaneously alienates him from others.[16] Columbus's physical deformity similarly isolates him, and he can only find relief in Samana, the golden hand talker Native woman who discovers the tribal stories in his blood. This sexual encounter is described as occurring in a dream, which invites questions about time and place. More importantly, the encounter addresses questions of gender identity, since he "abandoned the curve of his pain in her hand and thighs and entered her maw to become a woman, a bear, a hand talker" (40). The phrase "hand talker" unites the world of language with the physical body; the body performs a linguistic act, and in this case that act is coded as sexual.

The gender of a trickster is not static, and many times the character will change or disguise genders in what Vizenor refers to as "sacred reversals."[17] Columbus's transformation between genders and species speaks to the power of language to effect changes. Columbus functions in the text to produce crossblood offspring, which makes him not only a patriarch but also a matriarch. Overwriting the patriarchal narrative of Western imperialism, the encounter with Samana activates Columbus's stories in the blood, explicitly connecting trickster sexuality with traditional narratives and texts; the sexual encounter serves to reawaken the dormant stories that can heal his sexual and physical pain.

The sexual activation of Columbus's stories in the blood, however, does not provide a solution to the patriarchy and violence of colonization, but reveals the inherent contradictions between power and sexuality in the Americas: "Overnight his discoveries reduced tribal cultures to the status of slaves; at the same time the stories in his blood were liberated by a tribal hand talker" (41). Additionally, the novel explores the concept of two-spirit people through

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the separatist women of Point Assinika, who through "the isolated genetic code of tribal survivance" hope to achieve parthenogenesis (148–49). Tribal survivance without male sexual performance thus becomes the novel's most extreme reimagining of sexuality in its very denial of it; it disavows the patriarchal past most associated with the historical Columbus.

The Heirs of Columbus employs close attention to language, traditional stories "in the blood," and trickster sexuality to present a new vision of tribal life that is compatible with contemporary technologies. The adoption of traditional stories in printed texts and traditionally non-Native historical figures suggests that the success of maintaining an Indian identity relies on synthesizing multiple cultures. The novel offers a vision of Pan-Tribalism with a shared linguistic and narrative inheritance. The aforementioned Pellegrine Treves, an English Sephardic Jew who joins the tribal community at Point Assinika, observes that "language is our trick of discovery, what we name is certain to become that name" (169). The trickster's understanding of language unifies the past with the present by interjecting traditional Anishinaabe stories in modern life to share across cultures.

In the epilogue Vizenor recounts a passage from Columbus's actual journal in which the explorer states, "I will carry off six of them [Natives] at my departure . . . in order that they may learn to speak" (184). Vizenor's trickster heirs command language in a powerful way, a way that has the ability to heal "the world [Columbus] wounded" (184). Yet instead of learning to speak from Columbus, the heirs reshape the explorer's own words and attempt to overturn the damage of colonialism. In the curious language game of the trickster, representations can construct realities but can also be exposed as illusions and artifice.

NOTES

1. See Vizenor's "Trickster Discourse."

2. The term "crossbloods" also recalls James Fenimore Cooper's description of Natty Bumpo as "a man without a cross" to describe racial purity. Vizenor uses the term to indicate Native peoples of mixed-race ancestry.

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3. See, for example, Elizabeth Blair's study of Vizenor's trickster as detective in "Whodunwhat? The Crime's the Mystery in Gerald Vizenor's *The Heirs of Columbus*"; Alan Velie views the novel in light of stylistic parody that reinvents the historical Indian novel in "The Indian Historical Novel"; Karsten Fitz points out the novel's defiance of common stereotypes in "The Native American Trickster as Global and Transcultural Principle in Gerald Vizenor's *The Heirs of Columbus*." For a discussion of Vizenor's use of pseudo-academic works such as Le Plongeon's theories about the Maya's role in ancient Mesopotamia see Christoph Irmscher's "Crossblood Columbus: Gerald Vizenor's Narrative 'Discoveries.'"

4. Sexuality plays a marginal role in the consideration of race by Arnold Krupat and Chadwick Allen. Arnold Krupat's essay "'Stories in the Blood': *Ratio-* and *Natio-* in Gerald Vizenor's *The Heirs of Columbus*" considers Vizenor's "stories in the blood" as another variant of Momaday's "blood memories," which for him raises troubling questions about race. Chadwick Allen's essay "Blood (and) Memory" also analyzes the concepts of blood memories and stories in the blood and specifically cites the novel's inclusion of Krupat's criticism of Momaday but extends the discussion to include sexual humiliation. Allen connects the novel's debate over blood memories as a trickster tactic that heals with "opposition," forging a reconciliation between competing traditions. Allen does not relate the sexual humiliation to Anishinaabe tradition.

5. Vizenor, *Heirs of Columbus* (4). Subsequent references to this text are given parenthetically.

6. "Survivance" is a term coined by Vizenor that highlights the persistence of Native peoples and traditions despite disastrous historical policies and events.

7. Vizenor, "Aesthetics of Survivance" 1.

8. Vizenor, "Trickster Discourse" 283.

9. See Robert Dale Parker's recent edition of the works of Jane Johnston Schoolcraft, *The Sound the Stars Make Rushing through the Sky*.

10. Irmscher 87.

11. According to Chadwick Allen, Momaday has not read Krupat's criticism of blood memories (Allen 95).

12. Allen 109.

13. Allen 109.

14. Ballinger 101.

15. Ballinger writes that "Tricksters' prodigious sexual appetites and energy are hilariously and powerfully dramatized by the gamut of their lusts and the size of their penises" (91).

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16. Ballinger 112.
17. As quoted in Ballinger 97.

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